MONROE

Conservatory of Oratory,

13 Pemberton Square,

BOSTON.

"What boots it thy virtue,
What profit thy parts,
While one thing thou lackest, —
The art of all arts?

The only credentials,
Passport to success;
Opens castle and parlor, —
Address, man, address."

RALPH WALDO EMERSON.

THE ORATORY DEPARTMENT

OF THE

Tremont School of Music,

WHICH IS THE LARGEST MUSIC SCHOOL BUT ONE IN AMERICA,

HAS UNITED WITH THE

Monroe Conservatory of Oratory.

At this school PRIVATE INSTRUCTION from the best teachers is obtainable at very reasonable prices, in Vocal Music, Piano, Organ, Violin, Violoncello, Guitar, Flute, Cornet, Harmony, Theory, Counterpoint and Composition; Elocution, English Literature, English Branches; Book-keeping; Latin, French, German, Italian and Spanish Languages; Painting in Water Colors and Oil, and Art Embroidery.

For further information address

MISS FANNY E. BRUCE, PRINCIPAL,

Tremont School of Music,

550 Tremont St., Boston.

MONROE
CONSERVATORY OF ORATORY.

Faculty.

C. W. EMERSON, M.D., Principal,

Professor of Philosophy of Expression; Æsthetics, Physiology, and Hygiene of the Voice; Oratorical and Dramatic Action.

J. W. CHURCHILL, A.M.,

Dramatic Readings.

HENRY N. HUDSON, LL.D.,

Professor of Shakespeare and Lecturer on Standard English Authors.

L. ALONZO BUTTERFIELD, Ph.D.,

Professor of Bell's Method of "Visible Speech" and Articulation.

Rev. WM. ALGER,

Lecturer on Literature and the Delsarte Philosophy of Expression.

THEODORE WELD, A.M.,

Lecturer on Dramatic Art.

Rev. J. T. DURYEA, D.D.,

Lecturer on Sources of Power in Oratory.

MARY A. BLOOD,

Teacher of Analysis, Rendering and Practical Hygiene.

SILAS A. ALDEN,

Assistant in Physical and Vocal Culture.

JESSIE ELDRIDGE,

Assistant in Dramatic Expression.

SUSIE J. ROGERS,

Assistant in Voice and Gesture.

HENRIETTA B. CLARK,

Assistant in Elocution.

CHARLES E. BURRELL,

Assistant in Economy of Force in Expression.

LAURA M. SAUNDERSON, A.M.,

Teacher of English and English Literature.

History of the School.

PROFESSOR LEWIS B. MONROE established the first school of oratory in this country, that embraced a systematic and comprehensive course of study, based upon the absolute principles of the philosophy of expression. In 1879 Professor Monroe died, and in consequence of his death the school was discontinued.

In 1880, the present principal, a graduate of the school, and subsequently a member of the faculty, realizing, with others, the great need of the continuance of such a school, called around him nearly all the members of the faculty formerly associated with Professor Monroe, and opened this school. One year later, while in conference with Mrs. Monroe, she expressed her belief that the time had come when the school should take the name "Monroe Conservatory of Oratory." Accordingly this was done. To this faculty have since been added others of learning and eminence.

Design of the School.

This School is designed to teach oratory as an art, resting upon absolute laws of nature, explained and illustrated by exact rules of science, and to give a thorough and systematic training in all the principles upon which this art is based. It qualifies students to become professors and teachers of elocution and oratory in the colleges and schools of the land; to supply the ever-increasing demand for teachers who have studied not merely to become brilliant readers, but to become masters of the great system of laws underlying the art of expression.

It affords such a course of instruction in the fundamental laws of health, and such physical training, as rarely fails to restore the weak to health and strength.

The school is also designed as a means of liberal culture; its aim is not merely to make readers, but thinkers as well.

It embraces such a system of personal and literary culture, as to be of the highest value, not only to those who have a professional purpose in view, but to ladies and gentlemen who do not intend to make it a specialty.

INDIVIDUALITY.

The individuality of the student is of the first importance. The orator is educated, not by fashioning him after a certain model, or by making him a slave to arbitrary rules, but by quickening and developing all the intellectual faculties, cultivating the imagination, deepening and guiding the feelings, disciplining all the agents of expression, making the will sovereign, and then leaving him free to express his thoughts, convictions and emotions in accordance with his own temperament. No two good orators can possibly be of the same type; hence, the pupil is not to be an imitator of his teacher.

It should be the aim of the orator to convey beauty, truth and goodness to the hearer. No prescribed method can accomplish this other than one that cultivates the individual in his threefold nature of mind, soul and life, through the agents of impression and expression.

The function of the orator is that of receiver and giver. He must be a mirror held up to nature, reflecting to others what his soul receives therefrom. The production of every great master possesses an individuality distinct from that of any other artist. Our object is to develop *natural* orators, not artificial ones.

Course of Instruction.

JUNIOR YEAR.

FALL TERM.— Physical Culture. Voice Culture. Articulation, Inflection, Quality of Tone, Pitch, Force, Time, Modulation. Elementary Rendering. Elementary Gesture. Visible Speech. Declamation, Recitation, Lectures on Physiology and Hygiene of the Voice.

WINTER TERM.— Physical Culture. Voice Culture. Rendering of Lines, Gesture, Laws of Analysis and their Application, Lectures on Analysis. Recitation and Declamation, with Individual Criticism. Humorous Reading, Study of Shakspeare with Prof. Hudson. Lectures.

SPRING TERM.— Physical Culture with Lectures on Health. Voice Culture with special reference to Expressiveness and Power. Study of Rendering. Lectures on Rendering. Analysis. Sight Reading. Gesture. Lectures on Æsthetics and the Philosophy of Expression.

SENIOR YEAR.

FALL TERM.— Physical Culture. Voice Culture. Advanced Rendering. Advanced Analysis. Advanced Gesture, including Bearing, Dramatic Attitude, Dramatic Inflection. Visible Speech. Delsarte Philosophy of Expression. Dramatic Reading, Tragedy and Comedy, Recitations, Lectures.

WINTER TERM.— Physical Culture. Voice Culture, including the eighteen dramatic directions of the Voice. Orations, Extemporaneous Speaking. Study of Shakspeare with Prof. Hudson. Rendering of Shakespeare's Plays, with Dr. Emerson. Delsarte Philosophy of Expression. Dramatic Positions in Unity. Æsthetics. Lectures.

SPRING TERM.— Physical Culture. Voice Culture, including continuation of Individual Drill in the Dramatic Directions of the Voice. Spontaneity of Gesture, Construction of Gesture, Translation of Gesture at Sight. Extemporaneous Speaking. Orations. Bible and Hymn Reading. Delivery of Sermons. Lectures on Delsarte Philosophy of Expression. Æsthetics.

POST GRADUATE COURSE.

A Post Graduate class, holding a separate session, will be held daily for more advanced work and training for specialties. The course will occupy one school year.

The lectures given the Senior Class on the Delsarte Philosophy of Expression are not included in the free course of lectures mentioned below.

Physical Culture.

We mean by this the development and refinement of the entire physical person, through cultivating it to express the purposes and emotions of the soul. We have learned by experience that educating the person through daily *gesture drill* increases the health and strength of the individual much more rapidly, perfectly, and surely than by gymnastics, as usually taught.

The body was created that it might serve the soul. During man's mortal existence his soul is imprisoned in his body, and he has no

power of expressing thought, purpose, or emotion independent of it. If the mind and heart are educated to the noblest thoughts and feelings, the body should be educated to express them. We consider the body the natural servant of the soul, and cultivate it accordingly. Gesture educates from within outward converting the overcharged sensibility of the nerve centres into vitality and blood-making power, overcoming all tendency to nervous prostration, giving free and harmonious circulation to the blood, and developing great muscular power. This briefly suggests the philosophy of curing all forms of chronic diseases, giving power to the weak, and greatly increased strength to the well, which is the wonder of all who are acquainted with this school, and for which it has ever been so justly famous. The anatomical and physiological reasons for this reflex action of our system of gesture exercises in producing health and strength is so fully taught by the principal as to give every pupil a practical knowledge of anatomy, physiology, pathology and hygiene.

Æsthetically and oratorically the end sought in these exercises is reposeful and dignified bearing, grace and ease of manner, overcoming all appearance of self-consciousness, and attaining the power of expressing in gesture what the soul has been impressed with. Our highest hopes in this have been more than realized. We hold that he who degrades his body by making it the slave of false and evil appetites is a moral criminal. Also, that he who neglects the cultivation of his body lives beneath his privilege, closing many avenues of good, and rendering himself less useful to others.

Voice Culture.

The first, greatest, and most difficult thing is direction of tone; that is, focus, or right placing of tones. The great want that is everywhere felt is for such a system of consecutive steps of practice as shall make it certain that all who apply themselves shall arrive at the desired results whether the ear is accurate or not. This want is fully met by the system taught in this school. The principal first arranged it for the cultivation

of the singing-voice, and has since applied it to the speaking-voice with most satisfactory results. It is based upon the laws of physiology, and embraces the discoveries of Tyndall and other eminent modern scientists. It takes away all huskiness; all impurities of the voice, whatever the cause; cures all forms of chronic sore throat, including ulceration and "clergyman's sore throat." It gives fulness, volume, great range, smoothness, evenness, flexibility, sympathy, consistency and power. A voice cultivated by the application of this system never gets fatigued, never grows hoarse no matter how much it is used. All voices that are, as it is called, worn out, whether of the speaker or singer, can be fully restored, and made more beautiful than ever before, and a singer, daily practising this system, will keep the voice as good and fresh as in youth, down to old age.

BELL'S METHOD OF VISIBLE SPEECH.

This is the only sure method by which perfect articulation can be obtained. It teaches the science of sounds in language and gives the mechanical basis for pronunciation in all languages. The facility with which accurate pronunciation can be acquired by this method is, to all other methods, as the steam-cars to the stage-coach. A scholar proficient in the art of visible speech can pronounce with absolute exactness any foreign language on hearing it once. It assists in removing any peculiarities or impediments in the speech, and also is an invaluable system for the instruction of deaf-mutes.

Analysis.

This study embraces, 1st, the science of grammatical and rhetorical expression in composition; 2d, the nine forms of emphasis, including the laws of inflection; their combinations and applications; a practical knowledge of which is absolutely necessary to correct and effective reading and speaking. Command of these laws enables the student to correctly express the thought of any composition. As a mental discipline, it is equal to geometry.

Rendering.

This includes 1st., the methods of receiving the impression of what is read upon the intellect and emotions ; 2d, the methods of reproducing the impression in expression.

DECLAMATION.

Declamation is the natural form of public address. A gathering of individuals, attracted by some special idea or occasion of common interest, is not so many separate individuals ; but these many individuals enter into and form a new organism, or personality. This is recognized, and methods of appeal by the orator are illustrated.

READING OF POETRY.

Poetry is an original creation of the imagination, and is possessed of mind, soul and life. Its rendering in speech requires the action and cultivation of the same faculties that created it. There are certain natural laws of expression, the study and practice of which develop and cultivate these powers of mind and heart. These laws are defined and taught.

HUMOROUS READING AND RECITATION.

This form of literature is so attractive when well rendered, that ambition in this line is common. That one may interest and amuse both the cultivated and those less favored, fine discrimination and a highly cultivated taste is requisite. The art of suggestiveness, as opposed to bold realism, is nowhere more indispensable than in humorous recitation.

DELIVERY OF SERMONS.

A sermon is a direct appeal to the highest sentiments and most disinterested motives of the soul. 1st, it must instruct; 2d, it must convince ; 3d, it must move. These three principles must be harmoniously blended in the manner and voice of the preacher, and inspired by the single purpose of lifting the soul of the hearer to God.

BIBLE AND HYMN READING.

That which chiefly characterizes this style of reading is a recognition of the infinite and universal as opposed to the finite and particular. All suggestion of limitation must be excluded, and the private personality of the reader kept from intruding. This requires great self-command and self-abnegation, together with vital reverence.

Philosophy of Expression.

The philosophy of expression taught is the system discovered by the great Delsarte of Paris, who in the last generation taught all the great actors of Europe. This philosophy is not contained in the book called "The Delsarte Philosophy of Expression," but only the most meagre notes of it. The principal teaches the philosophy and laws underlying this system, exemplifying and illustrating them.

DRAMATIC READING AND RECITATION.

A drama is a poem, or composition, representing a picture of human life. The reader, no less than the writer, must study the laws of human nature; he must also know and make his own, by practice, all the fundamental signs of character. This is the practical application of the philosophy of expression.

GESTURE.

In mathematics, we have what is called the first four rules as the basis of all mathematical computations. So in gesture, Delsarte discovered that there are certain attitudes, movements and positions which embrace all possible forms of gesture. These are perfectly defined, explained, illustrated and practised.

DRAMATIC ACTION.

This requires a rare cultivation of all the agents of expression. 1st, each agent requiring separate and special training; 2d, a harmonious, spontaneous and unified cultivation of all the agents taken together and moved by one impulse; hence this is the highest form of art.

"Eloquence must be attractive or it is none."
Ralph Waldo Emerson.

This study includes the science of the beautiful in nature and art, and the philosophy of taste, and their application to habitual manners and the arts of expression. The points to be studied and applied are: 1st. *The significance* of lines and their gradations and suggestive vanishing and blending with the universal in voice and gesture. 2d. *Unity*, the whole expressed in the parts. This includes: *a*, classified variety; *b*, the harmony and force that result from the perfect unity of all the elements and agents of expression. 3d. *Repose.* This is "the unfailing test of beauty whether of matter or motion. Nothing can be ignoble that possesses it; nothing right that has it not; and in strict proportion to its appearance in the work is the majesty of mind to be inferred in the artificer" or orator. 4th. *Symmetry* and *Proportion.* "Symmetry is the opposition of equal quantities to each other. Proportion is the connection of equal quantities with each other." These principles are applied to the study and expression of literature. 5th. *Purity.* Purity of style in composition and delivery is energy impelled by fixed purpose and directed by intelligence. 6th. *Moderation* or *Temperance.* Temperance is great activity controlled by self-imposed restraint; hence freedom in obedience to law. This in Oratory is the bond of perfectness.

ART CRITICISM.

Art criticism, including all the fundamental laws of art and their special application to statuary, the model being the Greek, is used to illustrate and enforce the principles of æsthetics. The knowledge of these principles, or rather laws, enables the student to criticise his own bearing, attitude and movements, and also to criticise all modern art, whether of sculpture, painting, music, oratory or architecture.

Methods of Teaching Oratory.

The students are carefully trained in the methods of teaching, not only in all the laws and principles, but in their application to persons of different temperaments, habits, peculiarities and dispositions.

Class Teaching.

While in music and many other studies, private teaching obtains the best results, in the study of Oratory many years of experience has taught us, that much better and more rapid results are obtained in class than in private instruction. Oratory is essentially a social matter and can never be acquired in solitude.

INDIVIDUAL ATTENTION.

All have the benefit of what each is doing, and in many exercises all can engage at the same time; still each pupil has in addition to what he obtains in common with all, *special and personal teaching;* hence each and every student has all the advantages of both class and private instruction. All have the daily attention of both principal and assistant teachers.

English Literature.

The orator, actor and reader must be familiar with classic literature or all his teachings and practice will be in vain. Prof. Henry N. Hudson, LL.D., conducts classes in Shakespeare, and lectures on Shakespeare, Wordsworth, Burke and Webster in this department. Prof. Hudson is so widely known both in this country and in Europe as the greatest living Shakespearian scholar and editor, and as a profound and impressive teacher of the English classics, that further mention of him is unnecessary. Class instruction in this department will be given by Laura M. Saunderson, A. M. This course is optional, and will include a systematic study of the History of the English Language and Literature, in connection with general readings and discussions of individual authors illustrating each period. Talks, presenting the leading influences of each period and the relation of era to era will be given during the course. Persons not members of the school wishing to join these classes can do so by making arrangements with the principal.

This course in English and English Literature is as thorough and extensive as can be procured in this city.

Free Course of Lectures.

In addition to the regular work of the school, a course of most instructive lectures will be given.

These lectures are of inestimable value, not only to members of the school, but to all persons interested in higher learning.

Dr. C. W. EMERSON.

Relation of the Voice to the Vital Organs.
Relation of the Voice to the Nervous System.
Our Original System of Voice-Culture.
Effect of the Emotions upon the Nervous System.
Automatic Action of the Nerve Centres in Gesture.
Dramatic Element; what it is; its Education necessary to a Rounded Character.
The Three Brains and their Dramatic Attitudes.

J. W. CHURCHILL, A.M.

Dramatic Readings.

Rev. HENRY N. HUDSON.

Shakespeare.—Wordsworth, the Poet of Nature. Burke.
Culture *vs.* Acquirement. Daniel Webster as an orator.

Rev. WM. R. ALGER.

Delsarte Philosophy of Expression.
Art and Study of Oratory.
Offices and Mysteries of the Human Voice.
Uses of Poetry.
The Evolution of Expression in Man.

Rev. J. T. DURYEA, D.D.

Six Lectures on Sources of Power in Oratory.

THEODORE D. WELD, A.M.

Dramatic Art. Wendell Philips and his time.

To non-members of the school, tickets to full course of lectures, $15. Single lecture, $1.

Recitals.

Recitals are held regularly every Tuesday before the school. Each pupil has the privilege of using the large hall, free of charge, for public recitals, and members of the senior class are expected to give at least one public recital before graduation.

Auxiliaries.

All the great artists of America, and those who visit this country from Europe, are every winter to be seen and heard in this city. Lectures from the greatest orators, philosophers and scientists are accessible to all.

LIBRARIES, ETC.

The students have access, free of charge, to the Boston Public Library, containing 300,000 volumes and 100,000 pamphlets. On certain days of each week the Boston Art Museum is free. This contains a large number of rare and valuable works of art by the great masters of sculpture and painting, and has a department of archæology and antiquities which has but few equals.

Location.

The school is located at 13 Pemberton Square, Boston, Mass. It is easily accessible from all the railroads leading into the city, and is about equally distant from all. Any of the street-cars of Boston can be reached by a walk of two minutes from the school building. There is no more central point in the city, and yet no more quiet or seemingly retired place.

Cost of Instruction.

The school year is divided into three terms of equal length. The full course, entitling the student to a diploma of graduation, will occupy two years from October till May.

For first term of attendance	$45.00
For second term of attendance	38.00
For third term of attendance	30.00
For pupils on Saturday only for entire school year	35.00
For two days per week for entire school year	50.00

Tuition for each term payable strictly in advance.

Course of private lessons	50.00

No reduction is made to post-graduate students.

English Literature to members of the school, per term	8 00

COST OF LIVING.

Board and room can be obtained from four to eight dollars per week. Any one desiring aid will receive assistance in selecting a good temporary home.

Calendar for 1885-86.

First term opens Oct. 14, closes Dec. 16, 1885.

Second term opens Dec. 30, 1885, closes Feb. 24, 1886.

Third term opens March 10, closes May 6, 1886.

The school opens each morning during five days of every week in the school year at 9.15 A.M., and closes at 12 M.

For the purpose of rapid improvement, one or more hours of drill work with the assistant teachers is added each afternoon to the regular session. This is in no way to take the place of the regular daily work with the principal, but is *entirely additional, and without extra charge.*

For circular, or further information, address,

C. W. EMERSON, M.D., PRINCIPAL,
13 Pemberton Square, Boston, Mass.

Students.

POST GRADUATES.

	BURRELL, CHARLES W.	Boston, Mass.
	ELDRIDGE, JESSIE	Lexington, Mass.
	GREENLEAF, EMMA G.	Jamaica Plain, Mass.
	HANSON, JENNIE L.	Dover, N. H.
	NOYSE, ADDIE E.	Lowell, Mass.
	STETSON, MAY FRANCES	Fargo, Dakota.
	RYDER, CALLIE M.	Boston, Mass.

SENIOR CLASS.

	BEALS, MYRA M.	Boston, Mass.
	BLODGETT, BELLE	Newtonville, Mass.
	DRESSER, H. B.	Boston, Mass.
	FREEMAN, JEANETTE B.	Boston, Mass.
	HOLMAN, FLETA M.	Erie, Pa.
	HUMPHREY, MARGARET L.	Hopedale, Mass.
	PARKER, J. A.	Boston, Mass.
	PARRY, SARAH	So. Framingham, Mass.
	PAYSON, J. W.	Hyde Park, Mass.
	PUTNAM, M. L.	Boston, Mass.
	ROGERS, SUSIE J.	Danvers, Mass.
	TOWER, ABBIE	Boston, Mass.

JUNIOR CLASS.

	BAILEY, EVA A.	Blackstone, Mass.
	BOYNTON, GEORGE P.	Lynn, Mass.
	BRADFORD, ALICE Q.	Boston, Mass.
	BROWN, L. J.	New York City, N.
	CHAINEY, M. A.	Boston, Mass.
	COLBURN, HATTIE E.	Brattleboro, Vt.

144	DREW, SUSIE D.	Meriden, Conn.
145	DUGAN, MINNIE	Salem, Mass.
146	FOLLAN, MAY	Somerville, Mass.
147	GREENLEAF, CORA	Jamaica Plain, Mass.
148	GREENLEAF, E. G.	Jamaica Plain, Mass.
149	HILL, GENEVRA	Jamaica Plain, Mass.
150	KARNAN, F. NELLIE	Hyde Park, Mass,
151	LITTLEFIELD, NELLIE B.	Newton, Mass.
152	LOWE, HORTENSE	Waterville, Maine.
153	LOUER, SOLON	Willoughby, Ohio.
154	LUCAS, MINNIE R.	Carver, Mass.
155	MACK, MINNIE	Grinelle, Iowa.
156	MONROE, EFFIE F.	Brighton, Mass.
157	NOWELL, M. D.	Winchester, Mass.
158	PIERCE, JULIA D.	So. Framingham, Mass.
159	SAUNDERSON, L. M.	Nashua, N. H.
160	SARGENT, ELLA	Cambridge, Mass.
161	STACY, LEILA M.	Boston, Mass.
162	SOULE, GEORGE	South Boston, Mass.
163	WHITE, ETTA M.	Newton Centre, Mass.
164	WOODBURY, MATTIE G.	Boylston, Mass.

Oratory Department of the Tremont School of Music.

SENIOR CLASS.

165	CLARKE, HENRIETTA B.	Concord, N. H.
166	PARKE, AGNES W.	Whitehall, N. Y.

JUNIOR CLASS.

167	CLARK, HATTIE B.	Boston, Mass.
168	CLAY, MINNIE	Malden, Mass.
169	FAY, HATTIE	Newton Centre, Mass.
170	GAHM, ANNIE S.	Boston, Mass.
171	HAWKSHURST, CORA G.	Boston, Mass.

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